Five Songs from Rückert of Gustav Mahler (New Philharmonia Orchestra, Sir John Barbirolli, conductor; Janet Baker, soprano; WNCN)

Revision and repetition and where does it begin and where does it end and "Oui, l'oeuvre sort plus belle/ D'une forme au travail/ Rebelle,/ Vers, marbre, onyx, émail." Revision and repetition and the work of art and as soon as the work of art is completed it can be revised and repeated and that of course does not mean that one should revise and repeat every work of art but certainly it means that the work of art can be revised and repeated. Revision and repetition and the first symphony that Beethoven wrote is Symphony No. 1 in C major, Opus 21 and the ninth symphony that Beethoven wrote is Symphony No. 9 in D minor, Opus 125 and so there are nine separate symphonies that were written by Beethoven and the ninth symphony is the ninth revision and repetition of the first symphony that Beethoven wrote. Revision and repetition and to say that the work of art can be revised and repeated as soon as it is completed means first of all that the repetition can be merely mechanical and mindless or the repetition can be non-mechanical. It means secondly that the revision can be minimal or maximal. Examples. If we assume that the word-group "doorbell once-in-a-lifetime rhythms" is a work of art that work of art can be mindlessly and mechanically repeated as follows "doorbell once-in-a-lifetime rhythms." That same work of art can be non-mechanically repeated to become "doorbell once in a life once a timerhythms door bella." Similarly, when minimally revised that work of art might become "when the door-time-bell in twentieth century life rings" or when maximally revised that work of art might become "Une fois qu'il est entré, j'ai lu rhythmiquement son obituaire à la porte." Revision and repetition and each time that Elektra is performed it is the same and it is different and each time that Bruckner's Te Deum is performed it is the same and it is different. Performance and revision and repetition and the only way that Poulenc's Sextuor for Piano and Woodwind Quintet can be repeated exactly is by replaying a phonographic or taped performance of that work and the same is true of course for any musical composition. Performance and revision and repetition and what is the role of the performer and of the conductor and what if the conductor is also the composer as often happens and which of his own operas did Richard Strauss conduct at the Royal Opera in Berlin.

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